THE
Remick
(Whitney-Warner)
Mandolin & Guitar
Collection No 20A

GUITAR
ACCOMPANIMENT

PUBLISHED FOR

MANDOLIN SOLO	NET	.25
MANDOLIN OBLIGATO	NET	.25
GUITAR ACC.	NET	.25
PIANO ACC.	NET	.25 .50
BANJO SOLO (Imitation)	NET	.25
TENOR MANDOLA	NET	.25
MANDO - CELLO	NET	.25

Arranged by
ZAHR MYRON BICKFORD

JEROME H. REMICK & CO
NEW YORK DETROIT

Guitar Acc.

THE REMICK
(WHITNEY-WARNER)
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MANDO-CELLO.	NET .25

JEROME H. REMICK & CO., DETROIT & NEW YORK

SPECIAL ANNOUNCEMENT

Beginning with this Number the Remick Mandolin and Guitar Collection is arranged and published for full Mandolin Orchestra, separate books being issued for Tenor Mandola and Mando-cello, in addition to the regular parts which have previously been published.

The Tenor Mandola parts contain a special part (in small notes) which can be used as a third mandolin or special obligato part, the Mandola part being written in large notes.

The Mando-cello parts contain an extra part (also in small notes) which can be used as a second Mandola or obligato part, in the absence of the Mando-cello, this being an innovation original with these arrangements. This provides for the regular Mando-cello part on the Tenor Mandola, should it be necessary, while the special part added to the regular Mandola part provides for this voice, played on the mandolin, if necessary.

Both the Tenor Mandola and Mando-cello parts are printed in the non-transposed (also called UNIVERSAL) notation, the dash through the clef sign in the former parts indicating that the actual pitch of the notes is an octave lower than the regular treble clef reading, while the two dashes in the Mando-cello parts indicate a difference of two octaves.

The Mando-bass has been provided for in the regular guitar parts, the notes with stems turned down being played by this instrument.

The proper fingering, picking and phrasing for the additional parts has been carefully indicated, as well as in the regular mandolin parts, and careful attention to these indications on the part of the performer is suggested.

The Tenor or Cello Banjo can be effectively used for the Mandola or Mando-cello parts, while the regular Banjo (plectrum style) can also be used for these parts or for the Mandolin Solo.

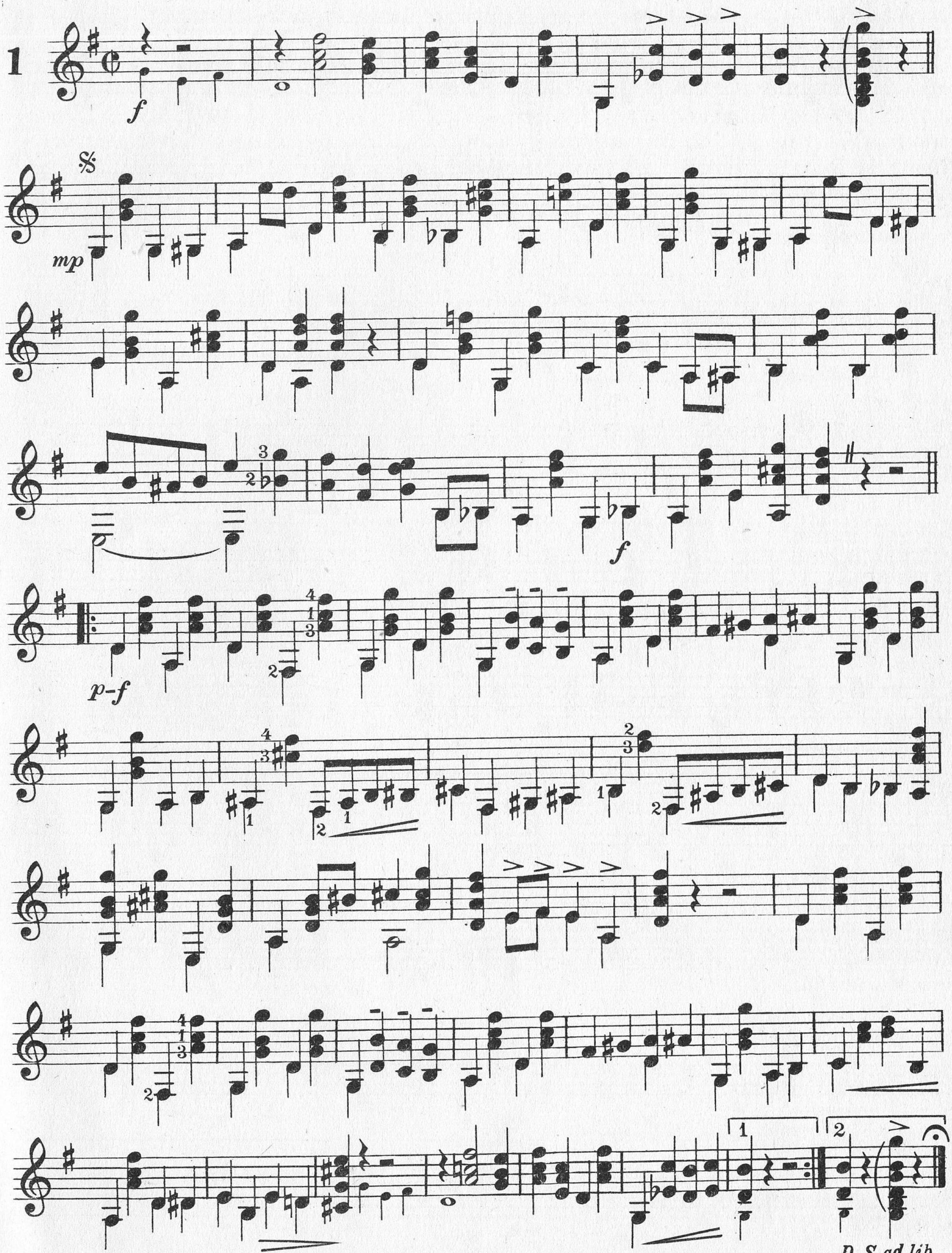
ZARH MYRON BICKFORD

I'LL WAIT FOR YOU

FOX TROT

Guitar Acc.
and Mando-Bass

By EGBERT VAN ALSTYNE


1
f
mp
p-f
D.S. ad lib.

FOREWORD

The use of the down (⊓) and up (Λ) strokes, as indicated in the Mandolin parts of each selection, should be followed throughout, wherever notes having these values occur. The tremolo should be used on half notes and those of longer duration (also dotted quarters or tied notes equaling them) in Fox Trots and Waltzes and on quarter notes (or tied eights) and those of greater value in One Steps. Careful attention to the fingering as marked for both hands in the Banjo part is essential.

The metrical or initial accent in Fox Trots (♩= 152 - 160) and One Steps (♩=126-138) is slightly stronger than the second, but both must be somewhat exaggerated. Without strict adherance to these rules it is impossible to get the swing and snap so necessary to the proper rendition of popular dance music.

CONTENTS

FOX TROTS

		Nº
I'll Wait For You	*Egbert Van Alstyne*	1
After All	*Lee S. Roberts*	2
Some Sunny Day	*Walter Donaldson*	3
Cry Baby	*Al. Siegel*	4
Sahara (We'll Soon Be Dry Like You)	*Jean Schwartz*	5
On The Road To Calais	*Al. Jolson*	6
You Cannot Shake That "Shimmie" Here	*Van & Schenck*	7
O'er The Desert Wide	*Ralph A. Foote*	8
Monte Cristo	*Sigmund Romberg*	9
You're Still An Old Sweetheart Of Mine	*Richard A. Whiting*	10
Come To Araby	*Don Traveline*	10
Girls	*Harry Carroll*	11
Till We Meet Again	*Richard A. Whiting*	12
Moonlight On The Nile	*Julius Lenzberg*	13

ONE STEPS AND MARCHES

I'm The Boy & I'm The Girl	*Louis Silvers*	14
My Choc'late Soldier Sammy Boy	*Egbert Van Alstyne*	15
A Little Drop Of Irish & A Wee Bit Of Scotch	*Harry Carroll*	16
Oh Agnes	*Bud De Sylva*	16
My Little Sunshine	*Con Conrad*	17
Salvation Sal	*Richard A. Whiting*	17
Razzle Dazzle	*Julius Lenzberg*	18
La Guapa Muchacha	*Vincent Speciale*	19
The Pretty Maiden	*Vincent Speciale*	19

WALTZES

I'm Forever Blowing Bubbles	*Kenbrovin & Kellette*	20
Yesterdays	*Egbert Van Alstyne*	21
("Somehow") You're Just My Style	*Jos. E. Howard*	21
Persuasion	*Merle Von Hagen*	22

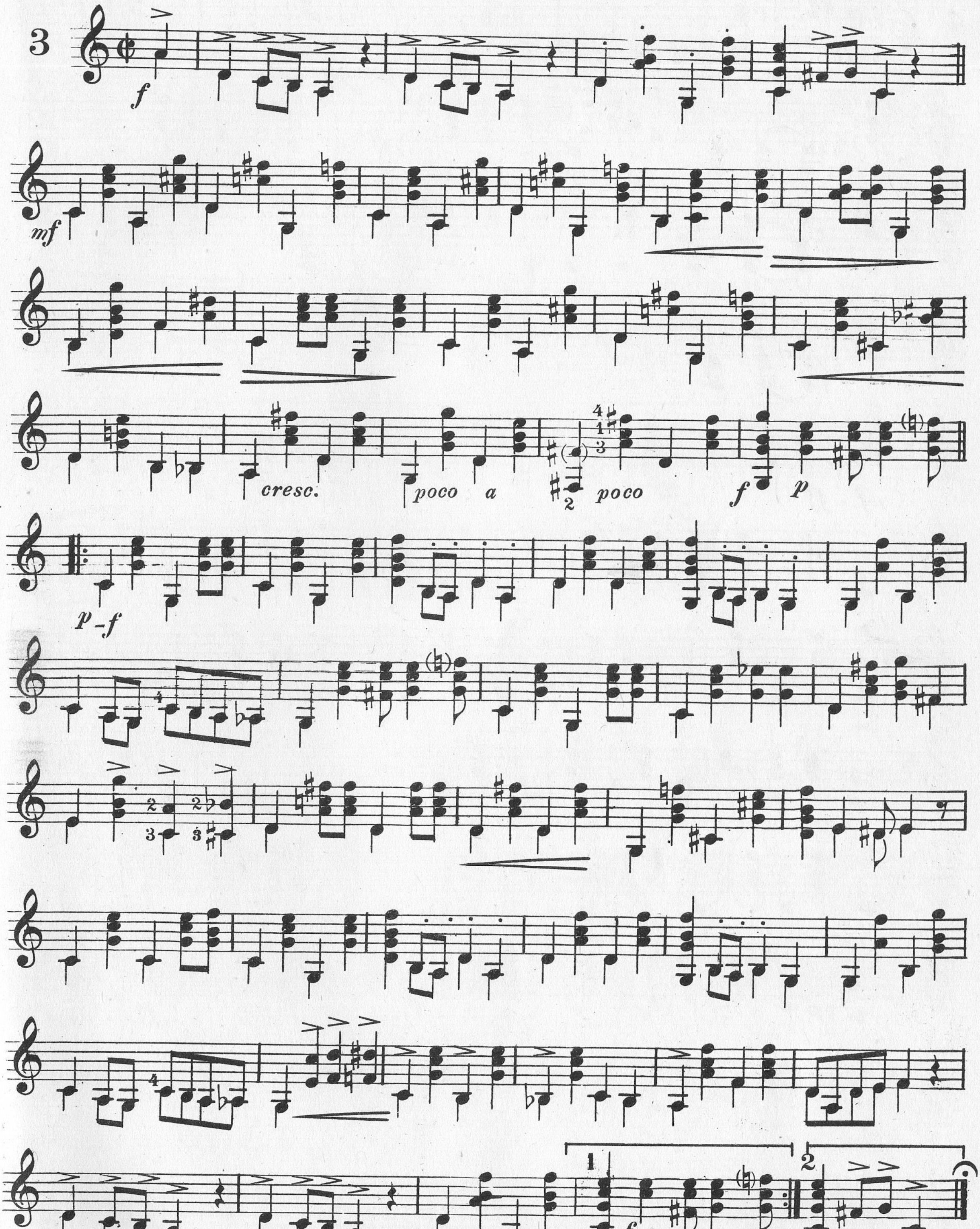
The above compositions are published separately as Songs or for Piano Solo, and may also be had for Band and Orchestra.

SOME SUNNY DAY

FOX TROT

Guitar Acc.
and Mando-Bass

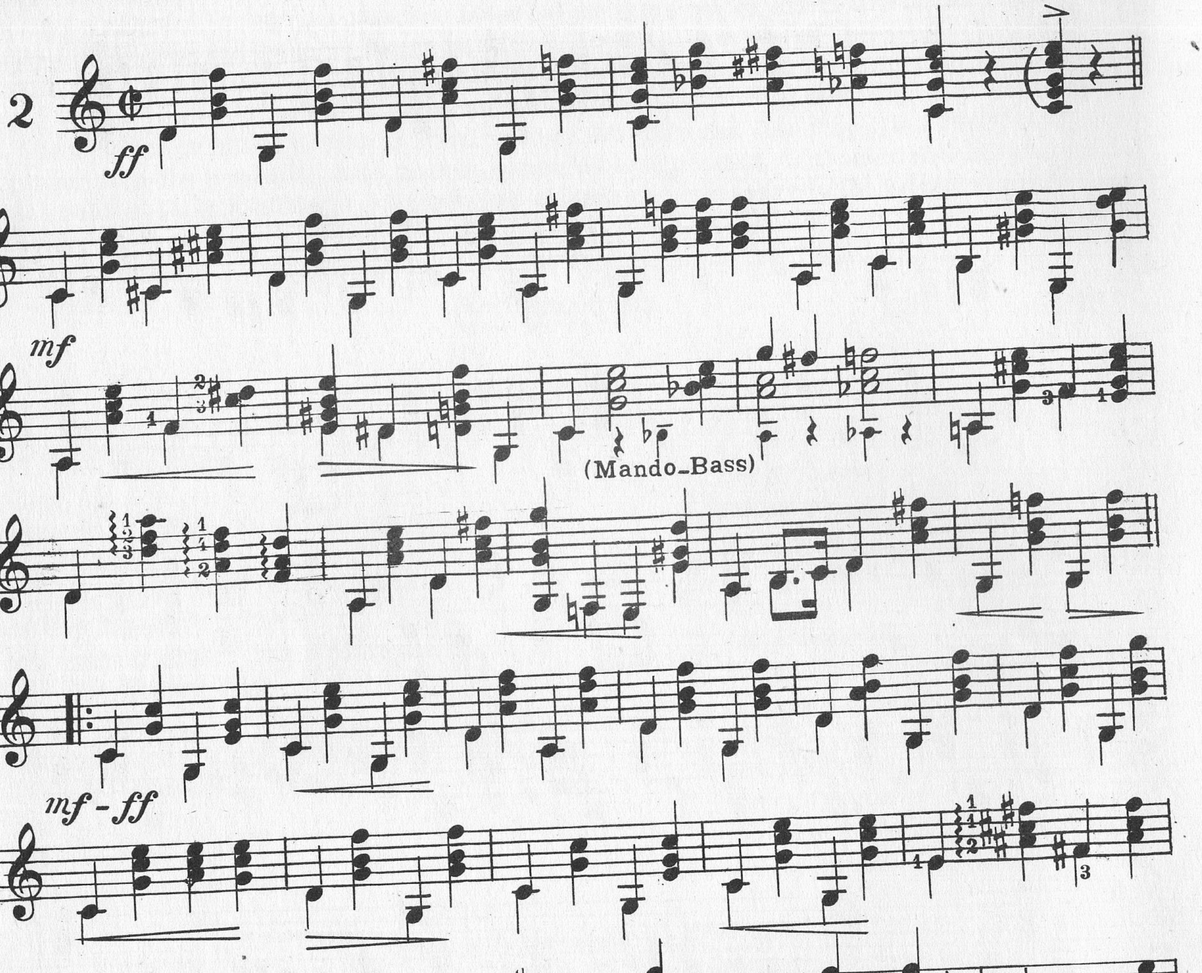
By WALTER DONALDSON


3
f
mf
cresc.
poco a poco
f p
p-f
1
2

AFTER ALL
FOX TROT

Guitar Acc.
and Mando-Bass

By LEE S. ROBERTS

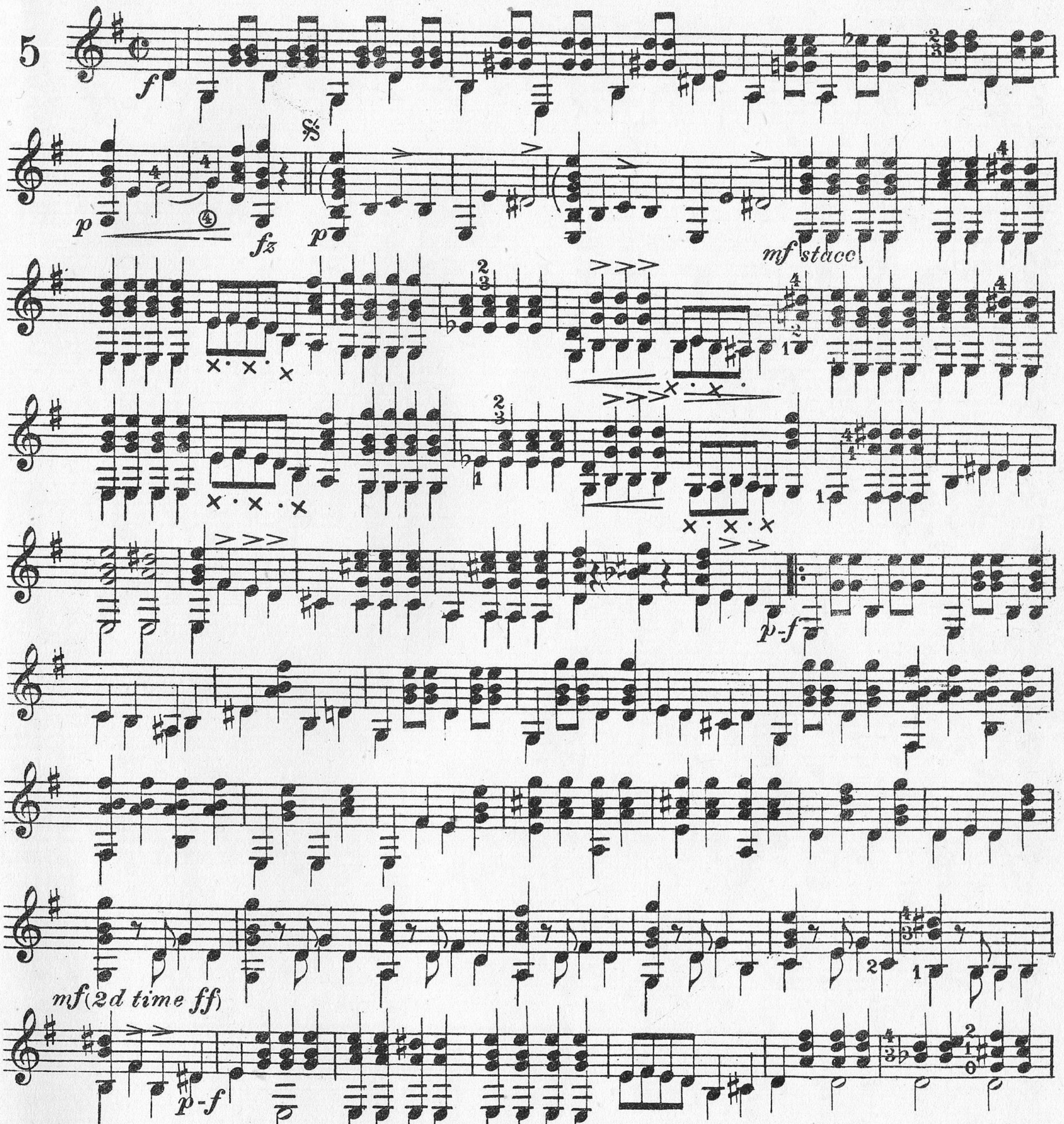

2
ff
mf
(Mando-Bass)
mf - ff
1
2

SAHARA
(We'll Soon Be Dry Like You)
FOX TROT

Guitar Acc.
and Mando Bass

By JEAN SCHWARTZ

5



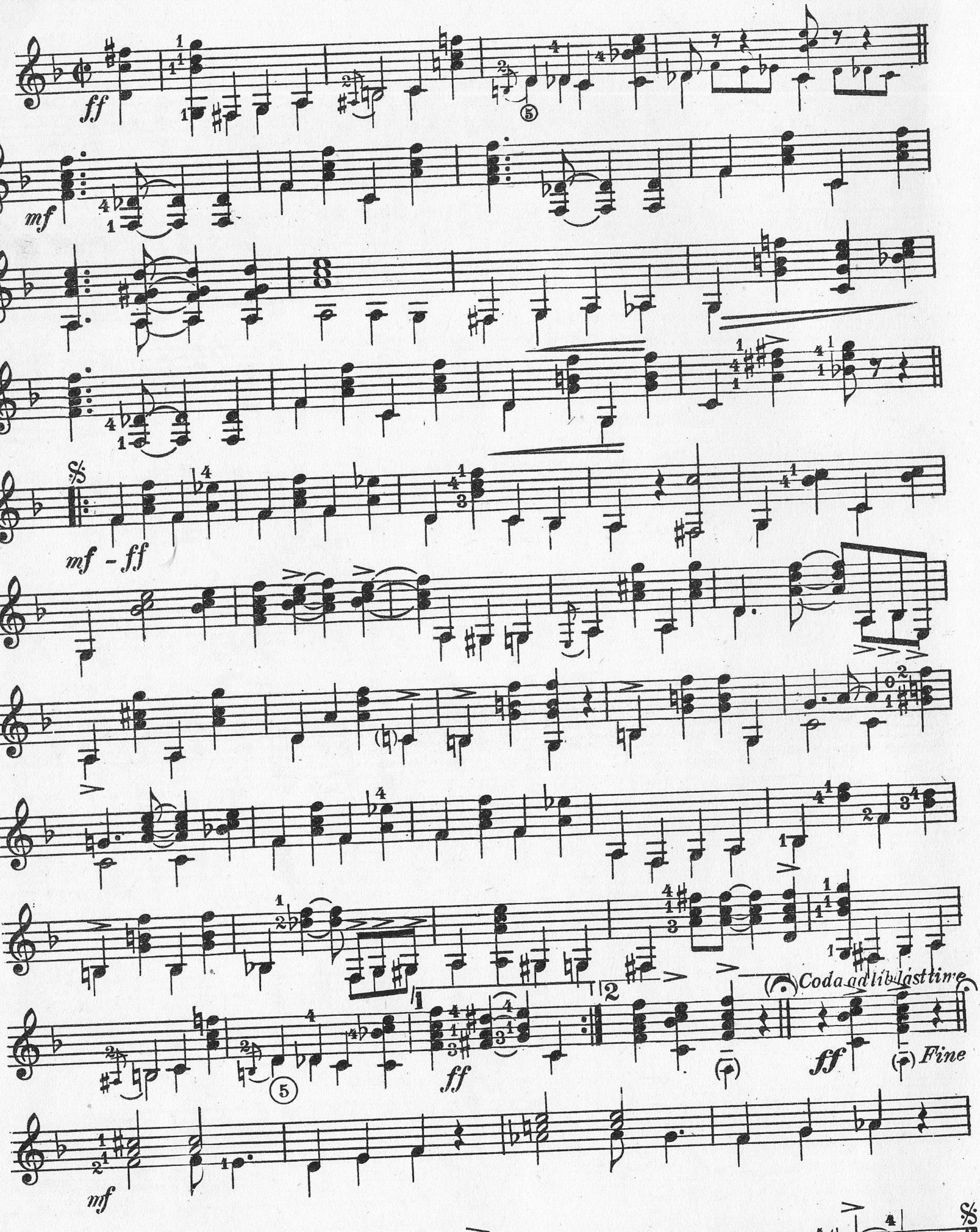
f
p
fz
p
mf stacc.
p-f
mf (2d time ff)
p-f
1
2
Coda
f
fz
ff
D.S. ad lib.

Guitar Acc.
and Mando-Bass

CRY BABY

FOX TROT

By AL. SIEGEL


ff
mf
mf - ff
Coda ad lib last time
Fine
D.S. al Fine

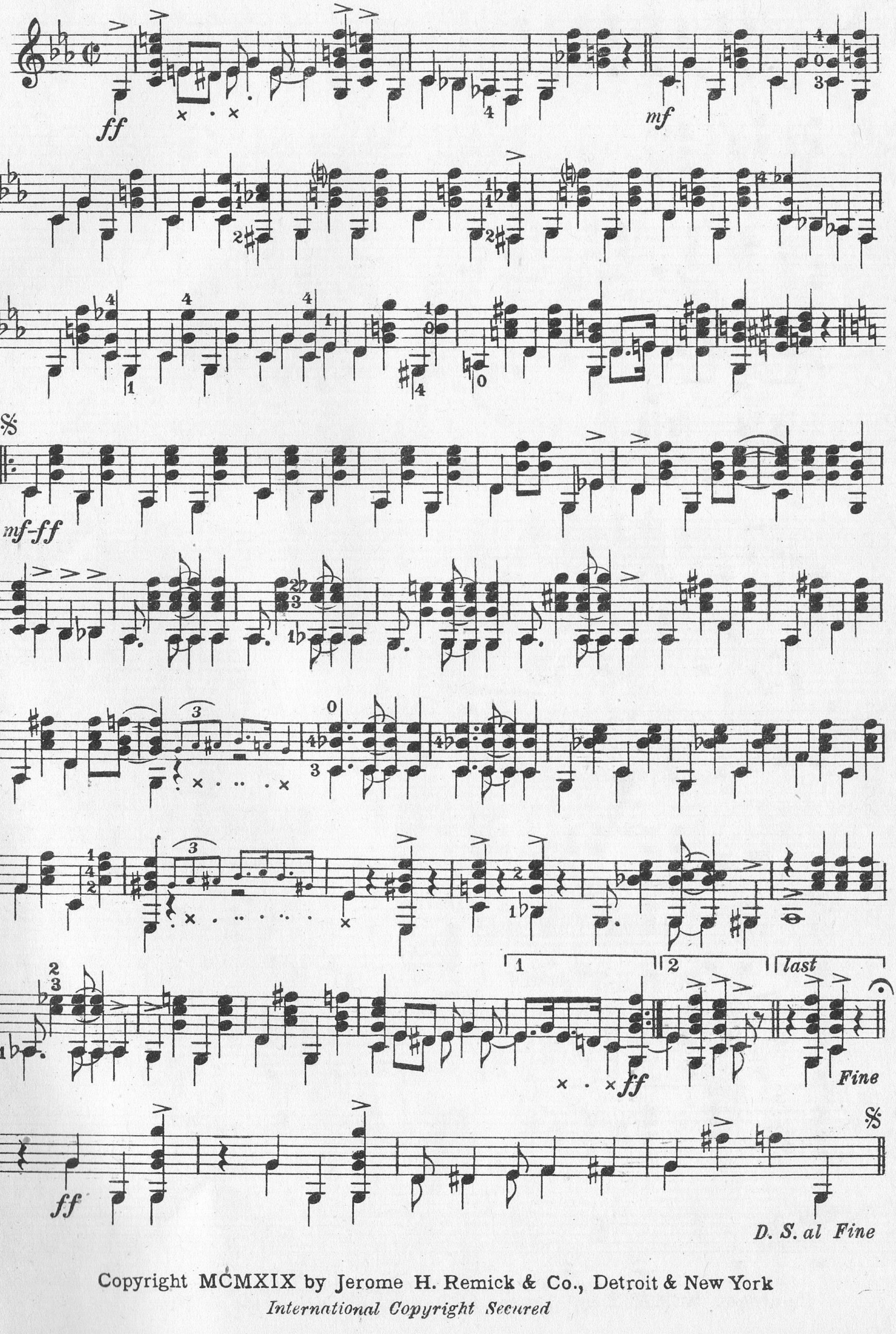
YOU CANNOT SHAKE THAT "SHIMMIE" HERE

FOX TROT

Guitar Acc.
and Mando-Bass

By VAN & SCHENCK

7


ff
mf
mf-ff
1
2
last
ff
Fine
ff
D. S. al Fine

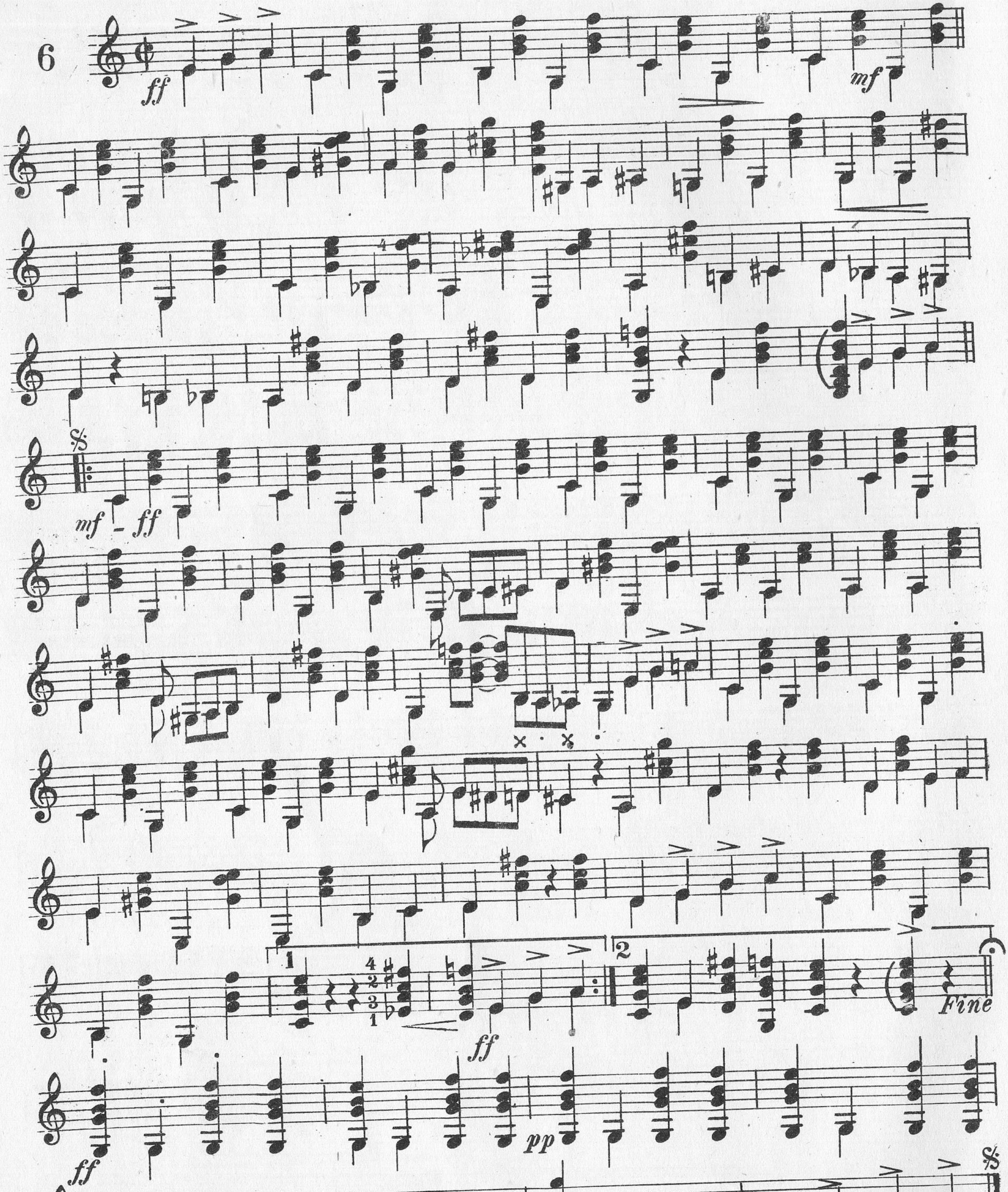
ON THE ROAD TO CALAIS

FOX TROT

Guitar Acc.
and Mando-Bass

By AL JOLSON

6


ff
mf
mf
ff
1
2
4
2
3
1
ff
Fine
ff
pp
ff
pp
f
ff
D.S. al Fine

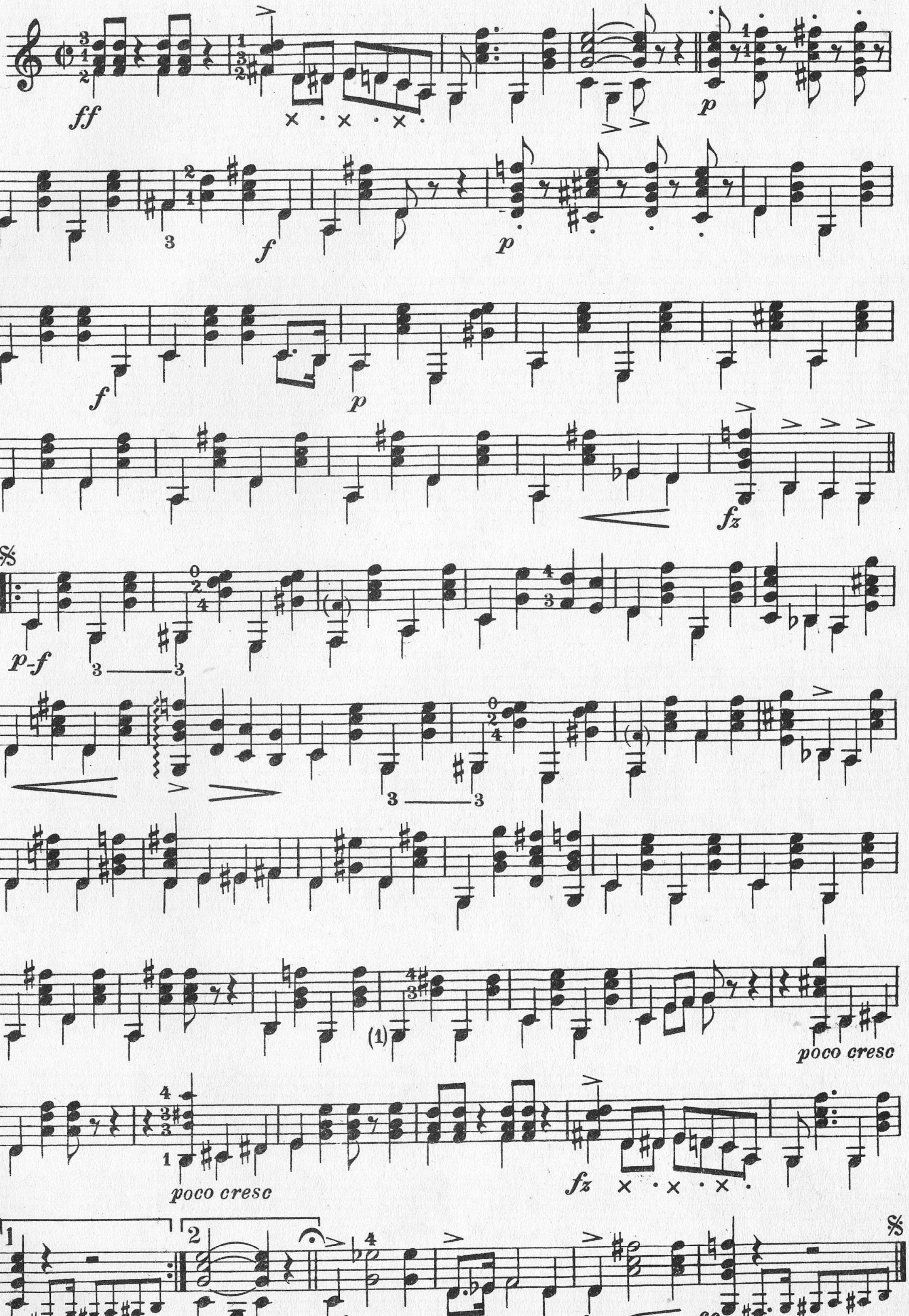
MONTE CRISTO

FOX TROT

**Guitar Acc.
and Mando-Bass**

By SIGMUND ROMBERG

9

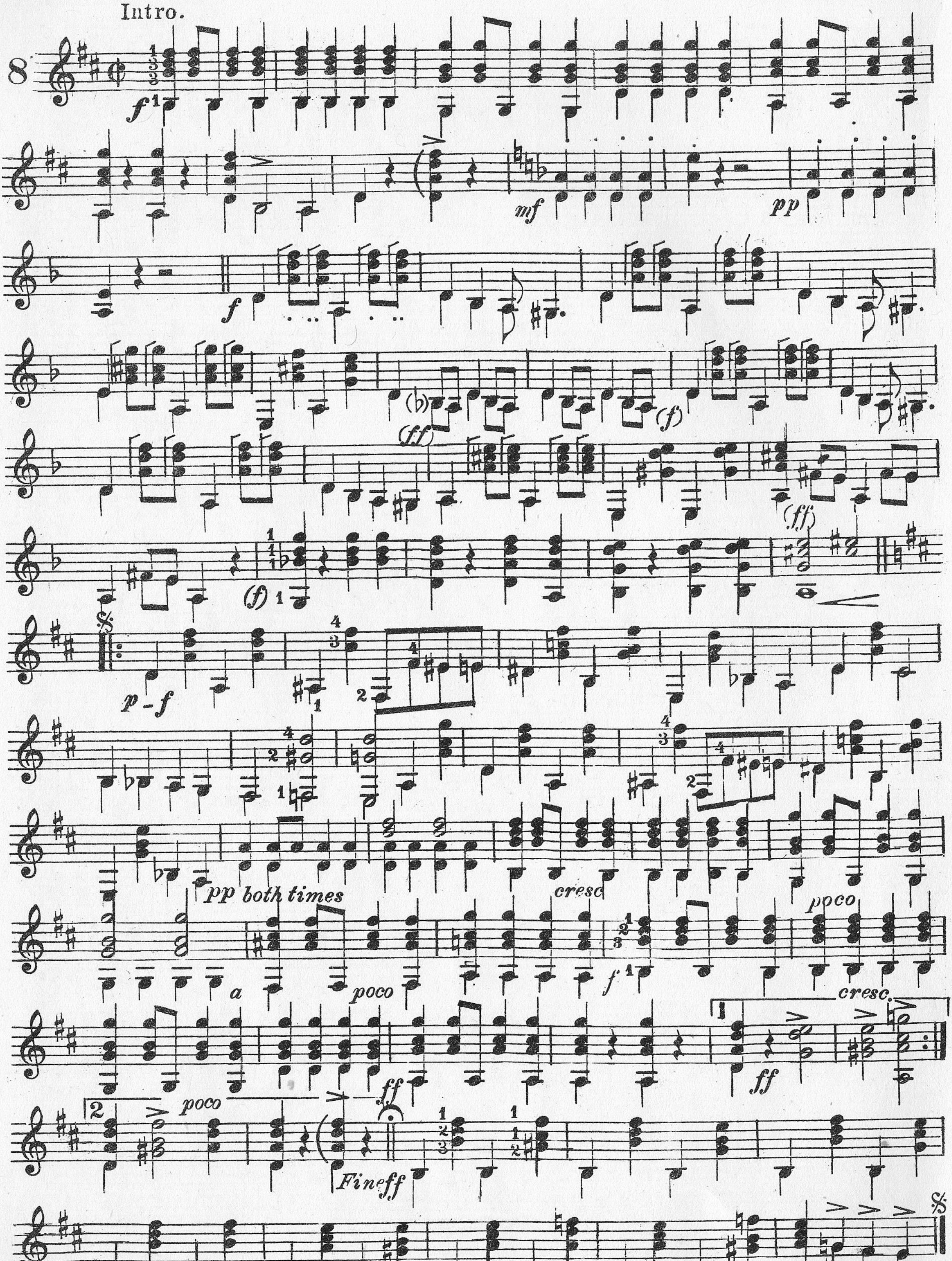

ff
p
f
p
f
p
fz
p-f
3
3
poco cresc
poco cresc
fz
Fine
fz p
fz p
fz p
ff
D.S. al Fine

O'ER THE DESERT WIDE

Guitar acc.
and Mando-Bass

FOX TROT

By RALPH A. FOOTE

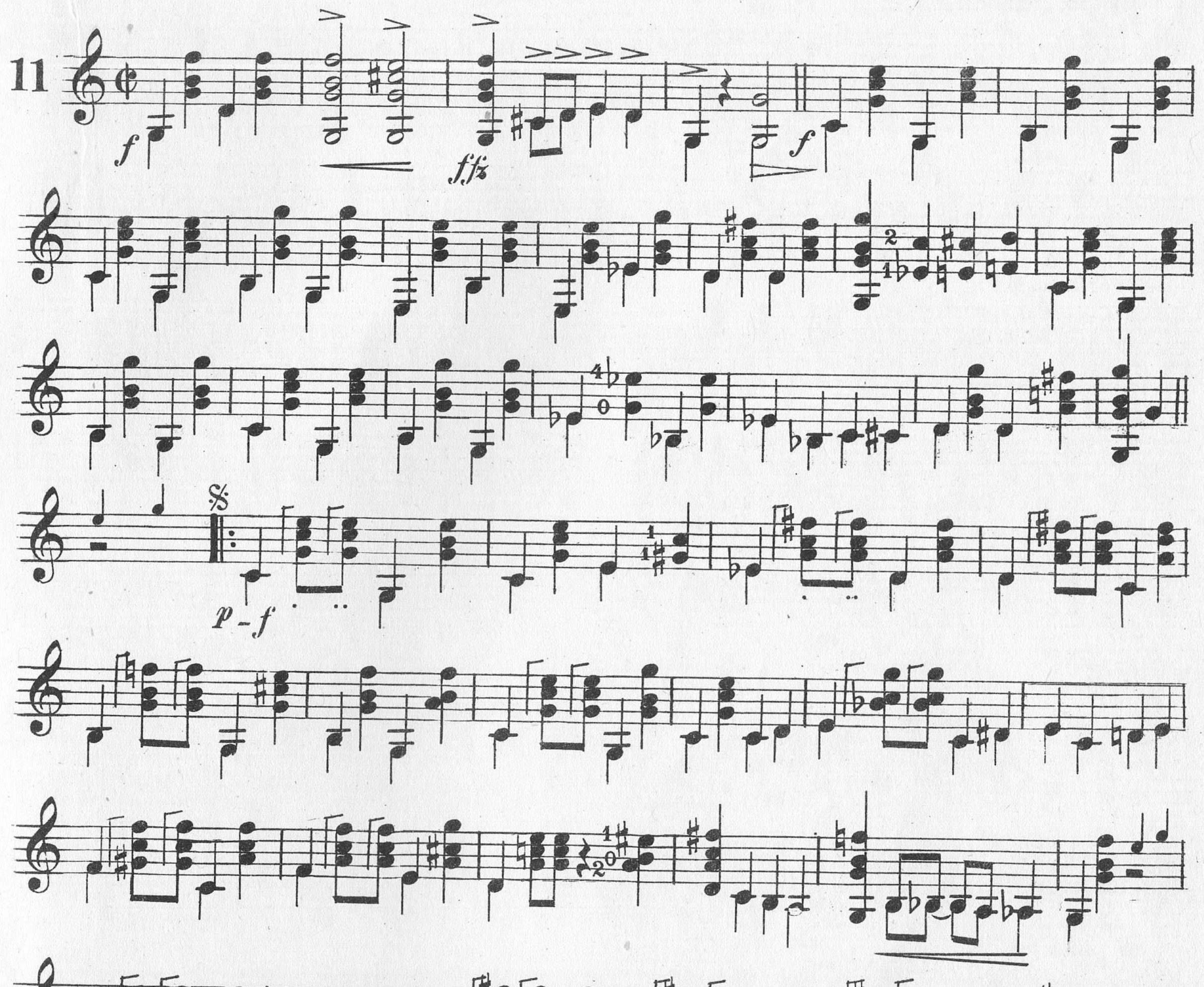

Intro.
f
mf
pp
f
(ff)
(f)
(ff)
(f)
p-f
pp both times
cresc
a
poco
f
poco
cresc.
ff
poco
ff
Fine
ff
D.S. al Fine

GIRLS

FOX TROT

Guitar Acc.
and Mando-Bass

By HARRY CARROLL

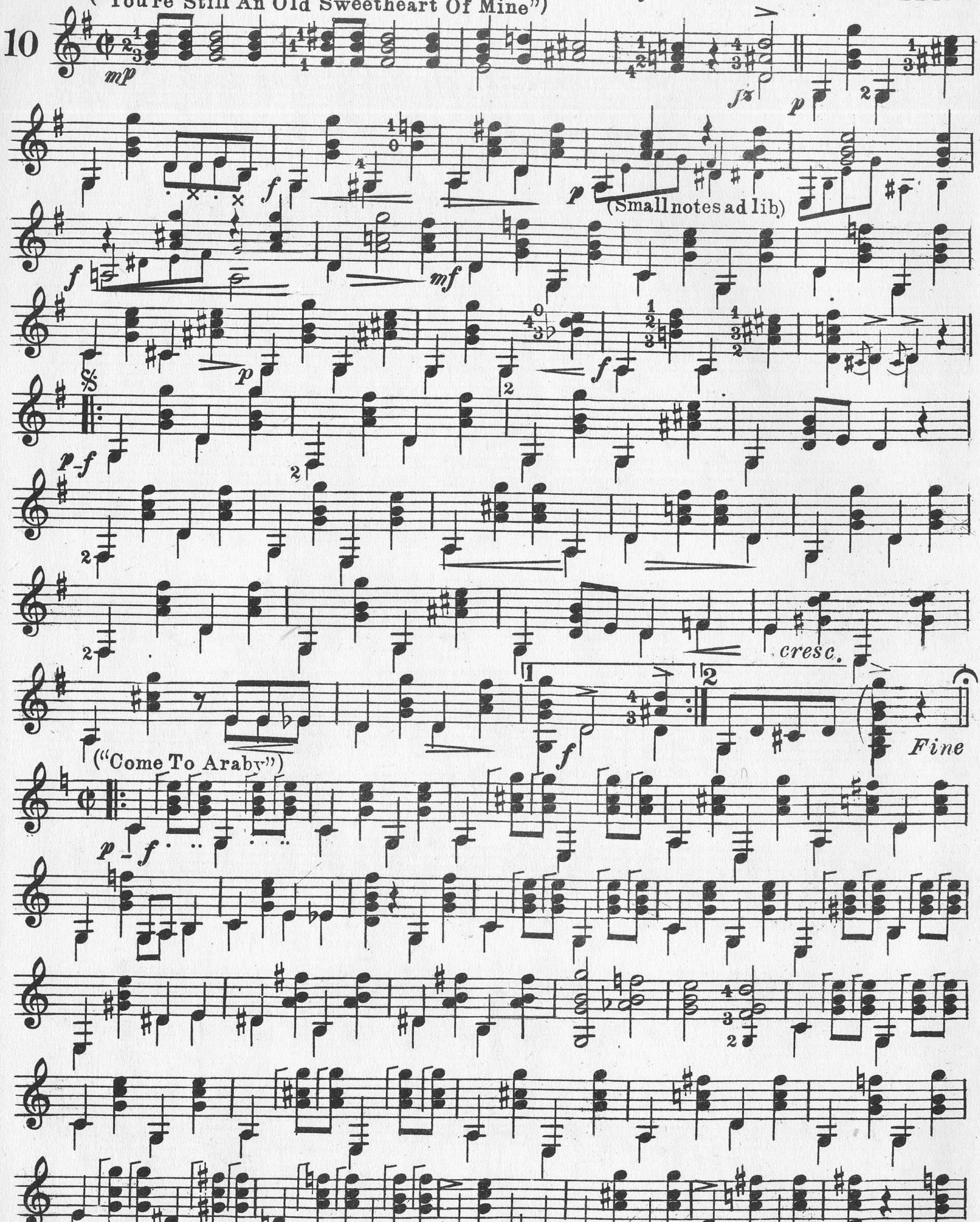

11
f
ffz
f
p-f
cresc.
Fine
fz
fz
fz
fz
ff
D.S.
al Fine

YOU'RE STILL AN OLD SWEETHEART OF MINE

Guitar Acc.
and Mando-Bass

and COME TO ARABY
FOX TROT

By WHITING and TRAVELINE


("You're Still An Old Sweetheart Of Mine")
mp
fz
p
f
p
(Small notes ad lib.)
f
mf
p
f
p-f
cresc.
f
Fine
("Come To Araby")
p-f
f
D.S.
al Fine

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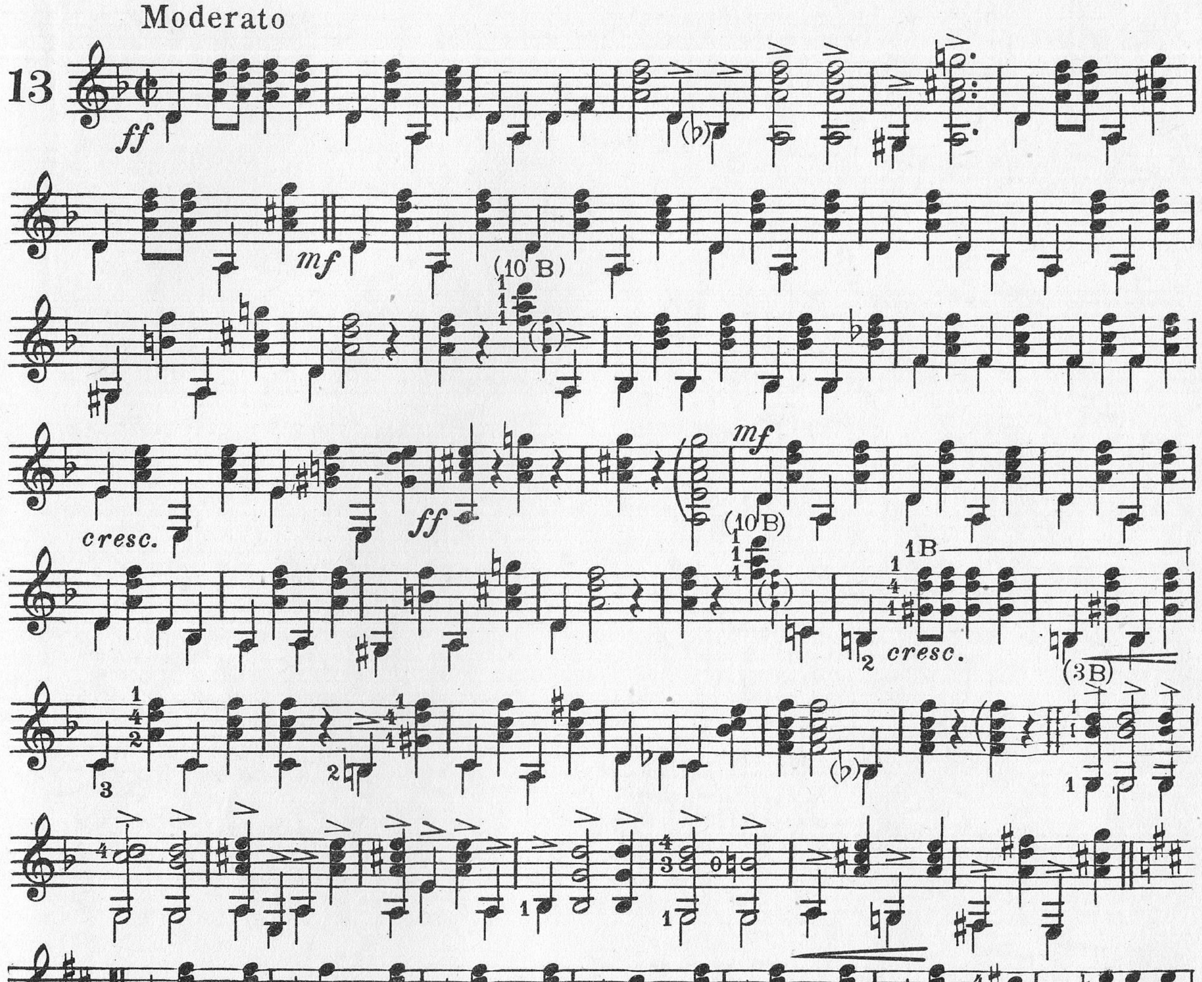
MOONLIGHT ON THE NILE

ORIENTAL FOX TROT

Guitar Acc.
and Mando-Bass

By JULIUS LENZBERG


Moderato
13
ff
mf
(10 B)
cresc.
ff
mf
(10 B)
1B
cresc.
(3B)
p-f
p
(2d t. ff)
1
2

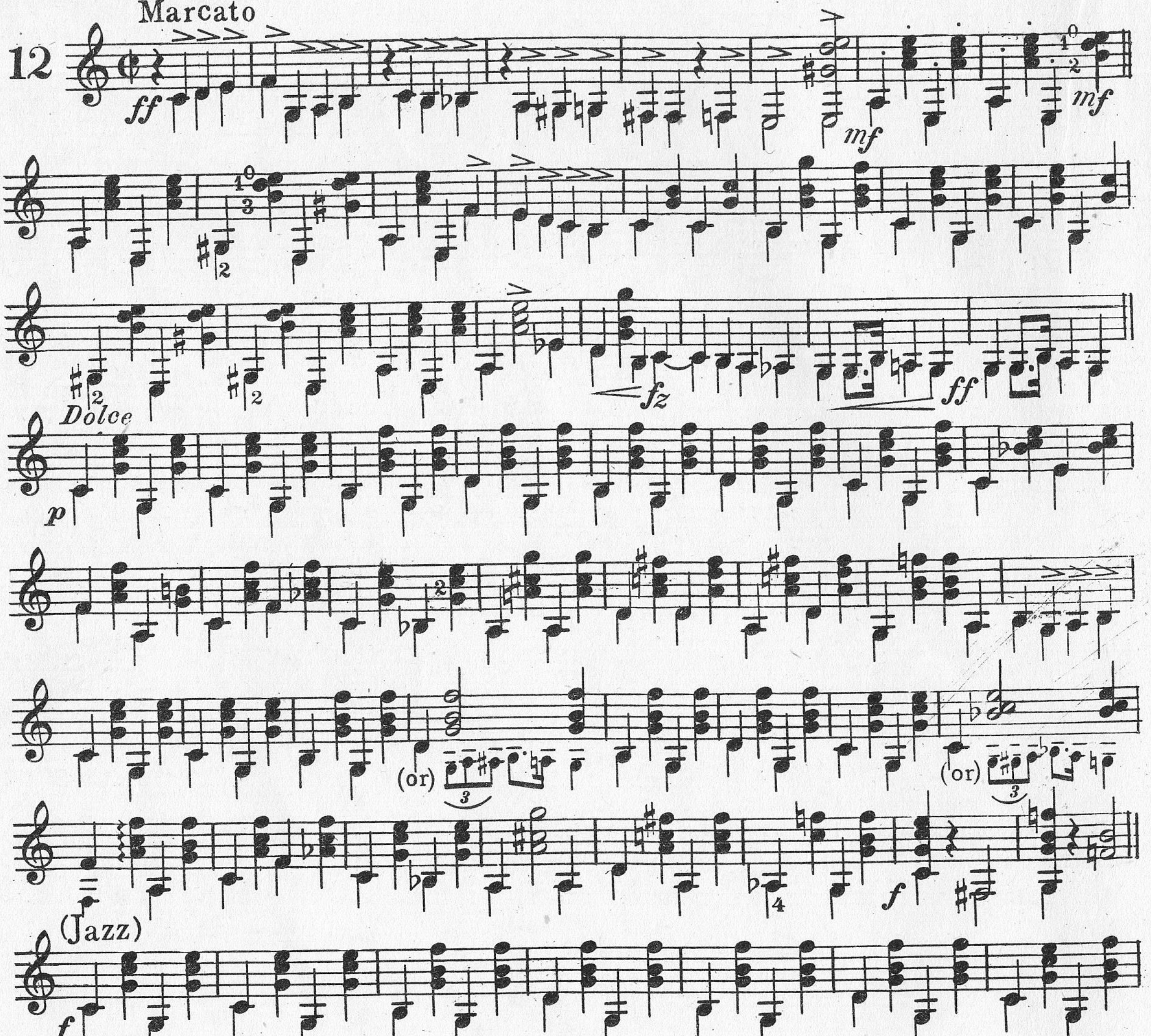
TILL WE MEET AGAIN

FOX TROT

On The Popular Song by RICHARD A WHITING

Guitar Acc.
and Mando-Bass

Paraphrased by
DANMARK - BICKFORD

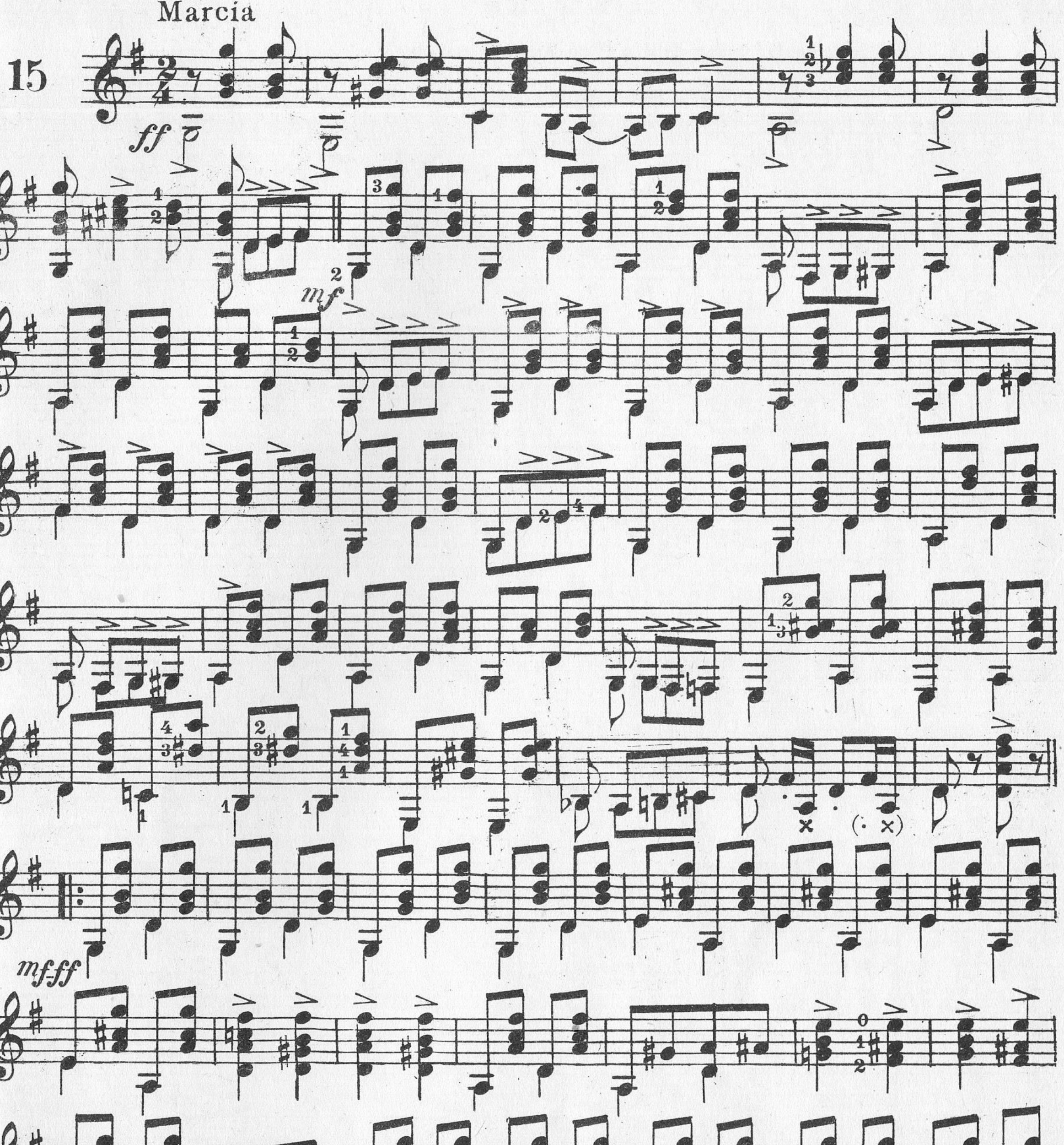

Marcato
12
ff
mf
mf
fz
ff
Dolce
p
(or)
(or)
f
(Jazz)
f
ff
(or)
(or)
CODA
pp

MY CHOC'LATE SOLDIER SAMMY BOY

ONE STEP MARCH

Guitar Acc.
and Mando-Bass

By EGBERT VAN ALSTYNE


Marcia
15
ff
mf
mf-ff
f
1
2

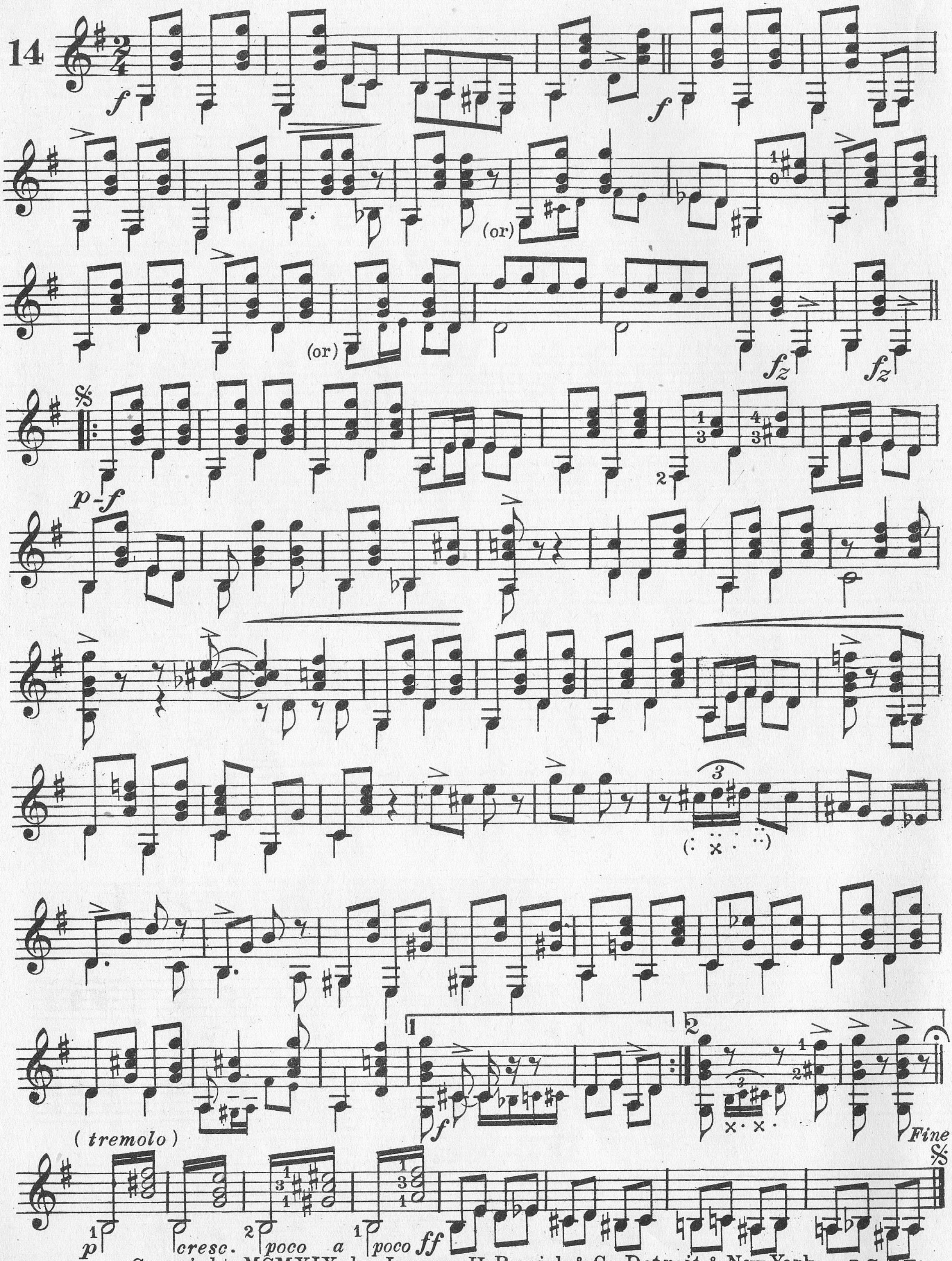
I'M THE BOY AND I'M THE GIRL

ONE STEP MARCH

Guitar Acc.
and Mando-Bass

By LOUIS SILVERS

14

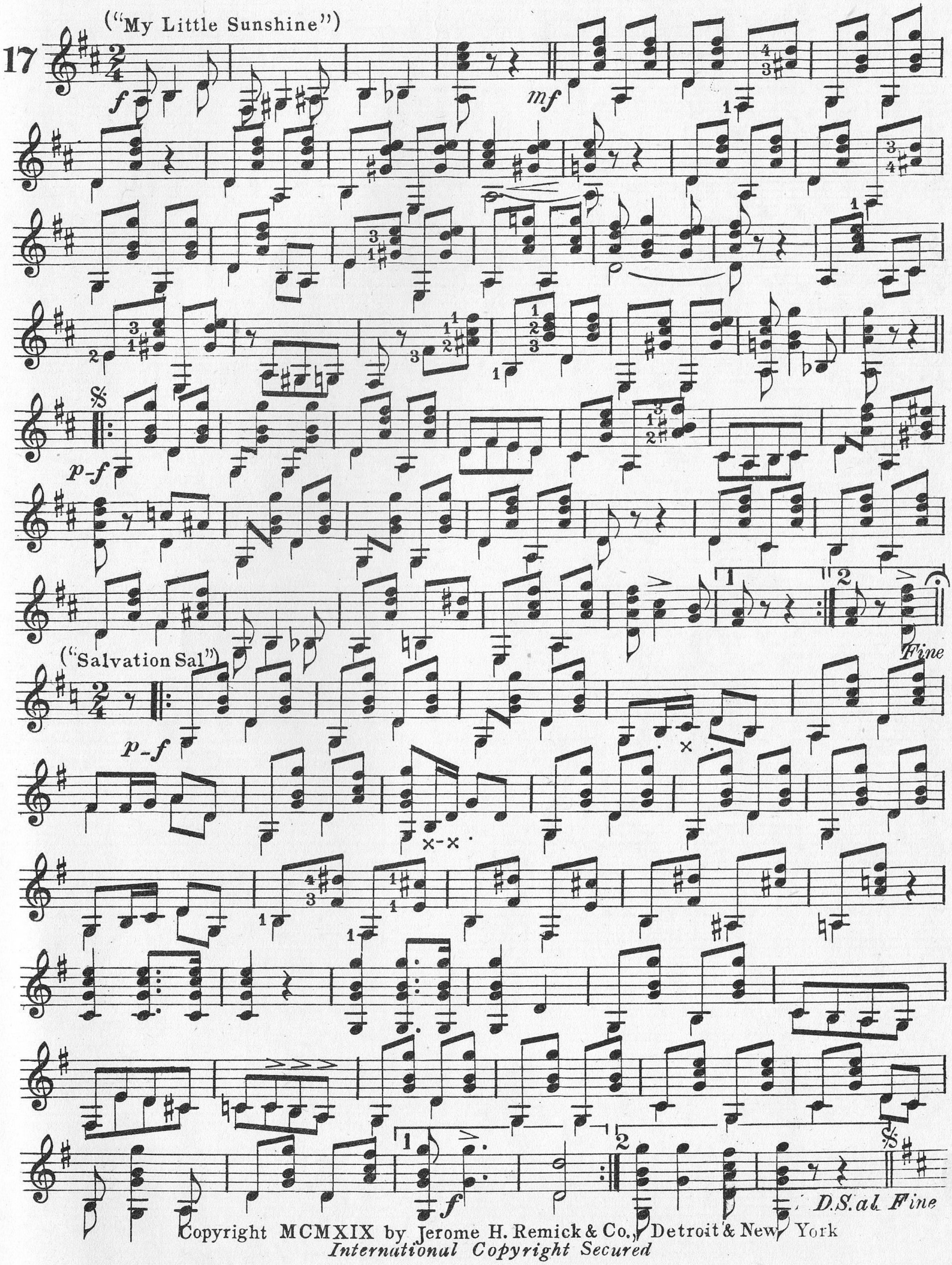

f
(or)
fz
p-f
(tremolo)
p
cresc. poco a poco
ff
1
2
Fine
D.S. al Fine

MY LITTLE SUNSHINE
and
SALVATION SAL
ONE STEP

**Guitar Acc.
and Mando-Bass**

By CONRAD and WHITING

17


("My Little Sunshine")
f
mf
p-f
Fine
("Salvation Sal")
p-f
f
D.S. al Fine

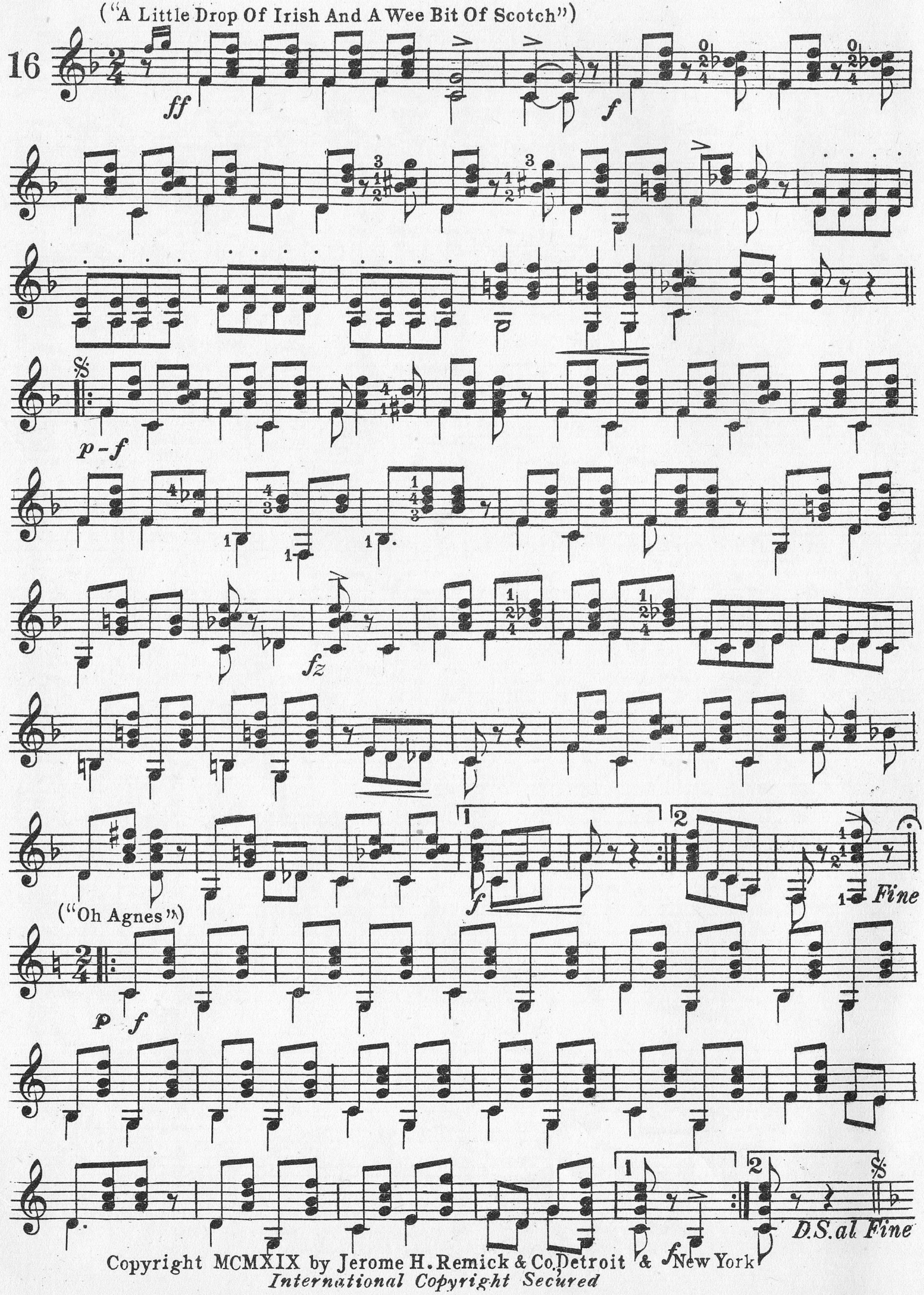
A LITTLE DROP OF IRISH AND A WEE BIT OF SCOTCH

and Oh Agnes

ONE STEP

Guitar Acc.
and Mando-Bass

By CARROLL and DE SYLVA


("A Little Drop Of Irish And A Wee Bit Of Scotch")
16
ff
f
p-f
fz
f
Fine
("Oh Agnes")
p f
f
D.S. al Fine

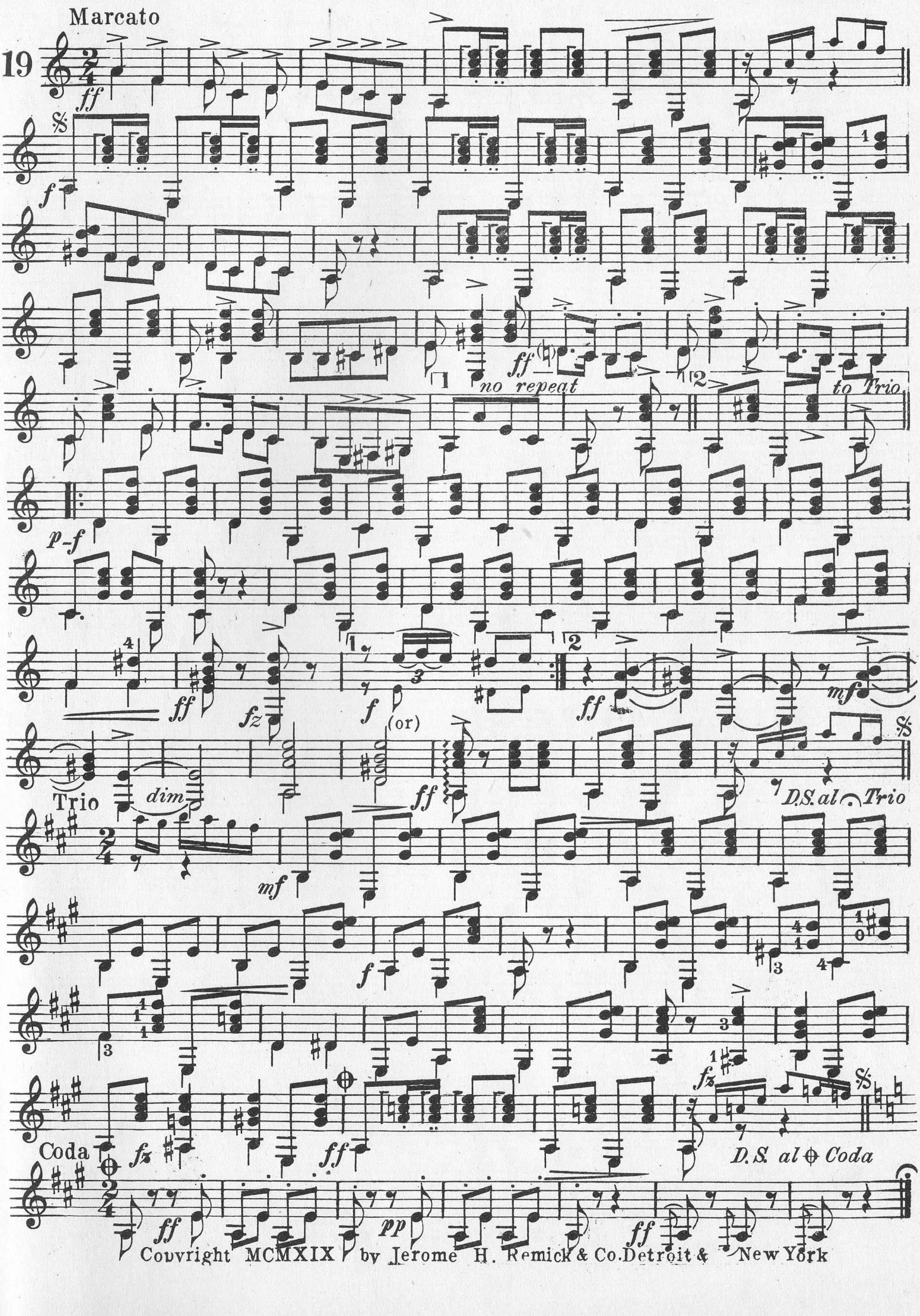
LA GUAPA MUCHACHA

(THE PRETTY MAIDEN)

MARCH ONE STEP

Guitar Acc.
and **Mando-Bass**

By VINCENT SPECIALE

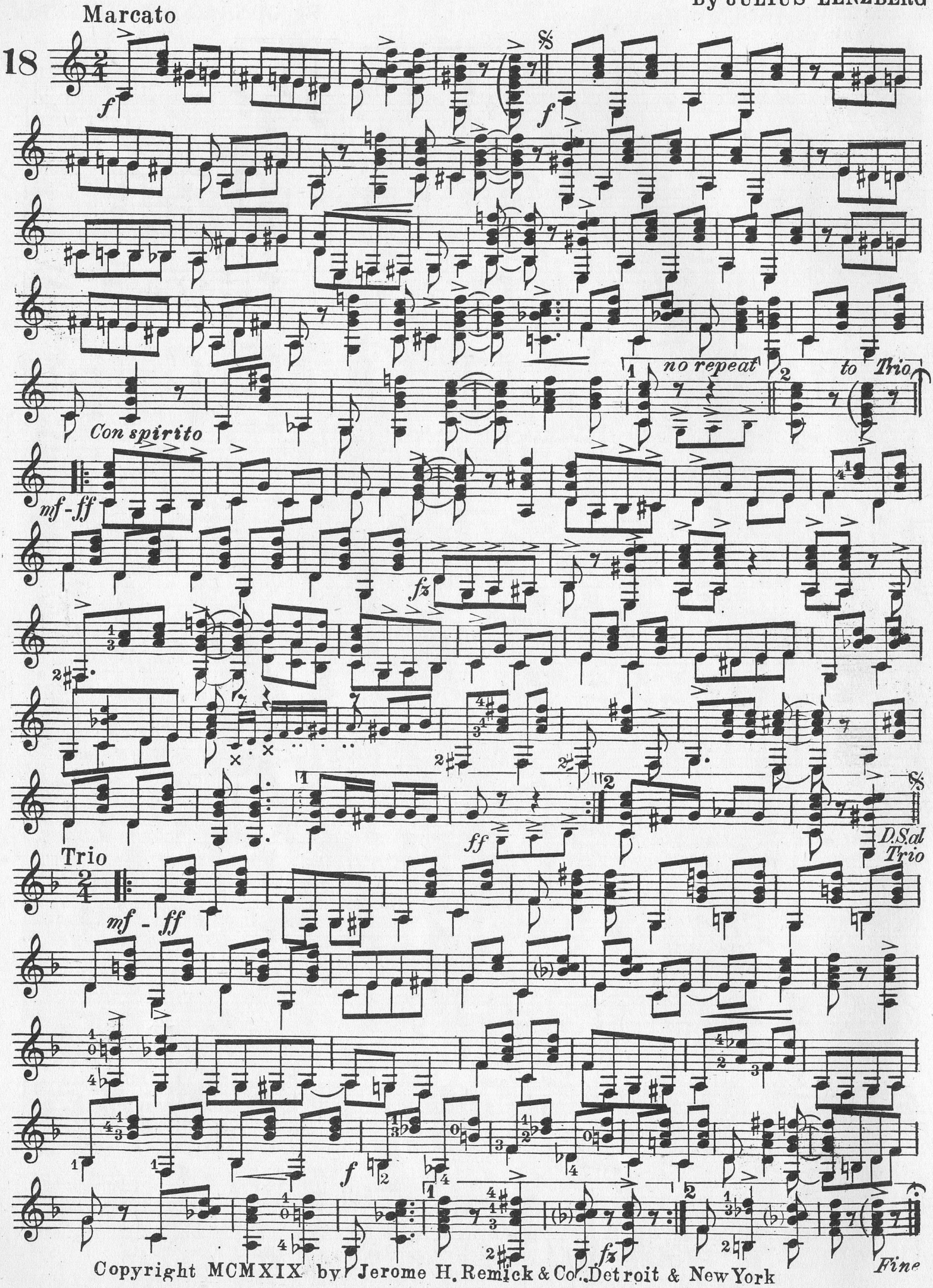

Marcato
19
ff
f
ff
no repeat
to Trio
p-f
ff
fz
f
(or)
ff
mf
dim
ff
D.S. al Trio
Trio
mf
f
fz
Coda
fz
ff
D.S. al Coda
ff
pp
ff

Guitar Acc.
and Mando-Bass

RAZZLE-DAZZLE

ONE STEP

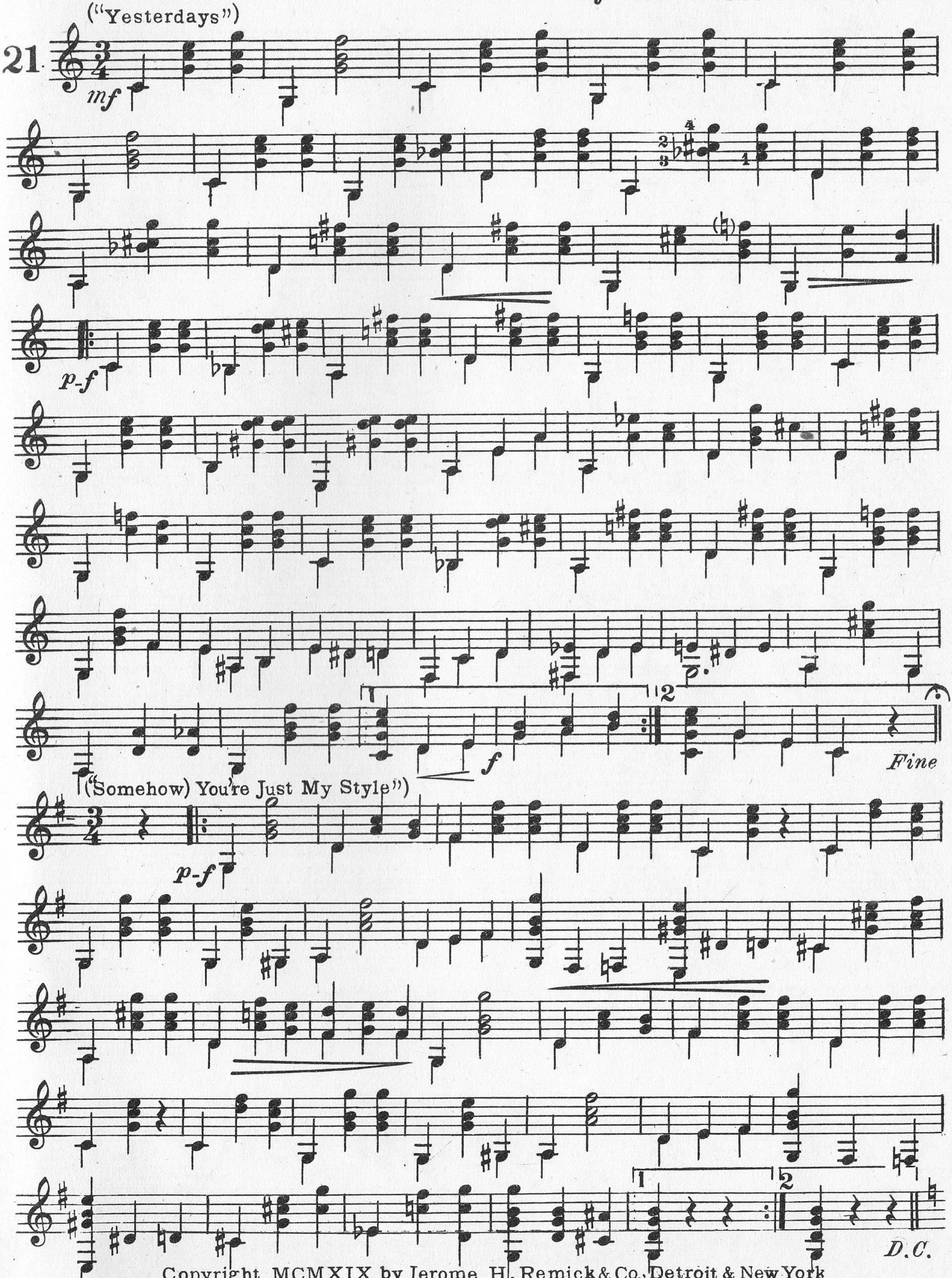
By JULIUS LENZBERG


Marcato
18
f
f
no repeat
to Trio
Con spirito
mf-ff
fz
ff
D.S. al Trio
Trio
mf - ff
f
fz
Fine

YESTERDAYS
and
(SOMEHOW) YOU'RE JUST MY STYLE
WALTZ

Guitar Acc.
and Mando-Bass

By VAN ALSTYNE and HOWARD

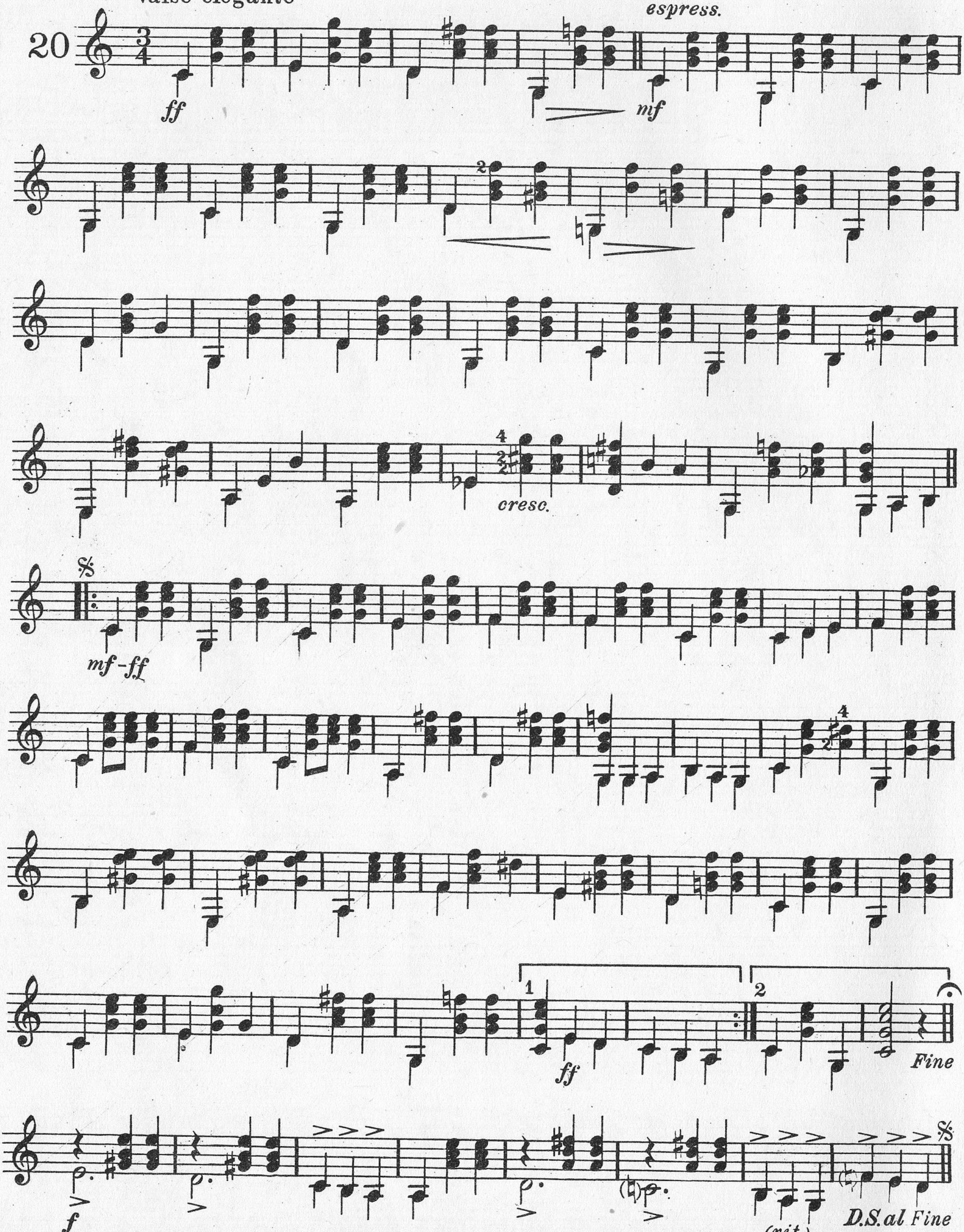

("Yesterdays")
21
mf
p-f
f
1
2
Fine
("Somehow) You're Just My Style")
p-f
1
2
D.C.

I'm Forever
BLOWING BUBBLES
WALTZ

**Guitar Acc.
and Mando-Bass**

By KENBROVIN and KELLETTE

Valse elegante


espress.
20
ff
mf
2
4
2
2
cresc.
mf-ff
4
2
1
2
ff
Fine
f
(rit.)
D.S. al Fine

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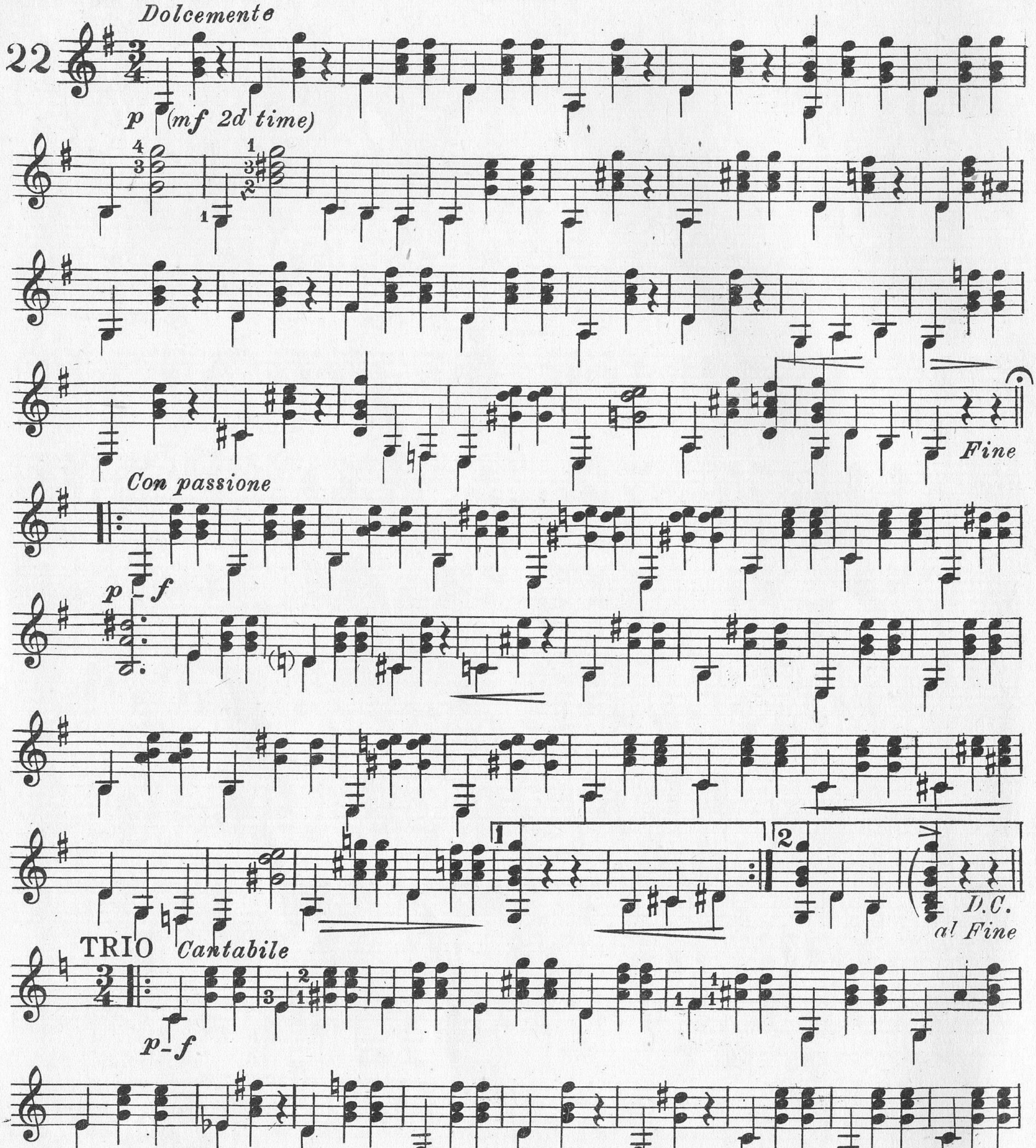
PERSUASION

WALTZ

**Guitar Acc.
and Mando-Bass**

By MERLE VON HAGEN

22


Dolcemente
p (mf 2d time)
Fine
Con passione
p - f
1
2
D.C. al Fine
TRIO
Cantabile
p - f
1
2
D.C. al Fine

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